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THE world of Art has suffered a severe loss in the death of Dr. Josef Joachim, who died on the 15th ult. As a violin player he was undoubtedly one of the greatest artists that ever lived. There have been more brilliant and dashing performers; but for soul, feeling, true artistic taste, and purity of purpose, none have surpassed him. His standard was a very lofty one, and nothing would induce him to lower it in order to gain popular applause. He will probably be best remembered in England as the leader of the famous quartet (Joachim, Louis Ries, Ludwig Straus, and Alfredo Piatti), who used to play chamber music at the "Monday Pops." Those performances had a great influence upon the taste of the musical public, and certainly were most educational. Many good amateur string players to-day owe their appreciation of good music, and their ability to play it, to hearing Joachim and his party thirty years ago.

♦♦♦♦

How Joachim came to be a violinist is remarkable. We cannot do better than give the story in his own words:

When I was between three and four years old my mother took me to a country fair held in a neighbouring hamlet. It was a Kermesse on a small scale; but, as you know is usual at such local gatherings, cheap musical instruments were to be had in abundance. I besought my mother for some new plaything, and she bought me a toy violin, in order to appease my importunity. Upon this instrument I exercised my small fingers so indefatigably, without mercy for its donor or my other relatives, that I taught myself to fiddle pretty fluently before I came to be five years old, at which age I expressed so keen a desire for musical instruction and technical training that my father per-

suaded the organist of our church at Kittsee to give me lessons in notation and harmony. With this worthy I got on so well that within a few months, at his urgent instance, my parents placed me under the tuition of Serwaczynski, then conductor of the opera-house orchestra at Pesth, where I made my first public appearance at the age of seven, and scored a decided success in a violin and pianoforte duet, which I played with my master at a concert of his giving. After that I became a pupil of Gottfried Preyer, the eminent professor of theory, who taught me composition, counterpoint, etc. He bestowed infinite pains upon grounding me thoroughly in the chief elements of musical science, and the instruction I received from him during three years of happy toil proved invaluable to me throughout after-life.

So well did the child play at his first concert that a critic of the day said he was "a living marvel to see and hear, one and all prophesying that the child would be a second Vieuxtemps, Paganini, or Ole Bull."

♦♦♦♦

Joachim first came to England in 1844, bringing with him a letter of strong recommendation from Mendelssohn to Klingemann, the secretary of the Hanoverian Embassy. Moscheles arranged for him to play at a concert in Drury Lane Theatre on March 28, 1844, when he was tremendously applauded. In the following May he played Beethoven's Concerto at the Philharmonic Concert, Mendelssohn conducting, and later he played at a State concert, when Queen Victoria, Prince Albert, Tsar Nicholas, and the King of Saxony were present. His many appearances in England since then have been always welcome, and his reputation has grown, and the affection for him increased at each repeated visit.

Lovers of Hymnology will give a hearty welcome to Dr. Julian's new edition of "Dictionary of Hymnology." As evidence of the stupendous amount of work spent in preparing the book, we may quote the following facts:—

Most of the great libraries of Europe have been either visited by the editor or the assistant editor in the course of their researches, or direct information has been supplied therefrom by the chief librarians. Some 12,000 MSS. have been consulted, very few of which have been used for hymnological purposes before. The number of hymns annotated, including the new supplement, is about 35,000, and the number of authors, translators, etc., recorded, over 6,000. The editor has been in communication with nearly two thousand correspondents in all parts of the world. As regards the more mechanical part of the preparation of this dictionary, it may be interesting to note that: (1) Of the 3,500,000 words and figures which the volume contains, more than 2,250,000 have been written originally or in revision by the editor himself; (2) upwards of £350 have been spent on postage alone; (3) sixteen different kinds of type have been employed—the total number of types set in the process being 15,346,000, more than eight tons weight; (4) every line of the book has been revised in proof from five to ten times.

♦♦♦♦

Dr. Julian and his assistants have unearthed many interesting facts concerning some of our popular hymns. We have only room for one, which refers to "Forward! be our watchword," by Dean Alford. The Dean was asked

by the precentor to write a processional hymn for the festival of parochial choirs to be held in Canterbury Cathedral in 1870. On receiving it, the precentor pointed out to the Dean that the hymn was not at all adapted to be sung upon the march. Would he kindly go into the cathedral, walk slowly along the course which the procession would take, and compose another hymn as he did so. This the Dean did, and "Forward! be our watchword" was the result. The Dean also supplied the treble and bass, and Miss Lindsay the alto and tenor of the tune which was sung at the festival.

♦♦♦♦

Dr. Julian gives what he believes to be the four most popular hymns in the English language. They are Dr. Watts's "When I survey the wondrous cross," C. Wesley's "Hark the herald angels sing," Ken's "Awake, my soul, and with the sun," and Toplady's "Rock of Ages." Whether that selection would be accepted by the majority of qualified judges is doubtful.

♦♦♦♦

A correspondent wants to find the publisher of an anthem, "Hail, all hail, the day of gladness," which was issued probably twenty to thirty years ago. He heard it sung at a Sunday school anniversary, but, as he does not know the name of either composer or publisher, he cannot trace it. Perhaps some of our readers can oblige with the information.

Passing Notes.

IT is best to confess it before starting: the spirit of the penman is weak, the flesh is weaker and *not* willing. To expect a man to chain himself to his desk and write sparkling paragraphs when his readers have all gone off to the country to calm their overstrained nerves, is to expect the impossible. Editors and magazines ought to have a rest of three months in the year, without a rest of subscriptions and salaries! That would just make life worth living, and settle, once for all, the "greatest good" for the smallest number. The return to nature, even for one poor little month out of the twelve, is a matter of life and death to a good many of us. Happily the penman is not yet so bad as the fully engaged musician, who is wont to boast that he begins teaching when the milk comes in the morning and goes on until the first bread is baked, just after midnight.

Haydn, as we all know, composed best when he wore a certain ring; Wagner liked to be dressed out like an Eastern potentate; and Rossini never did so well as when, seated in the open air, he had champagne and sunshine for companions. With M. Saint-Saëns it seems to be solely a matter of keeping up the temperature. The eminent French composer not long ago completed a new opera, in the process of composing which he has pretty well

made a circuit of the sun. It was too cold in Paris, so he went to Toulouse. This, in turn, got too chilly, and he proceeded first to Algiers, then to Egypt, afterwards to Ceylon, and finally to Cochin China! Ismail seemed to suit very well, but did not afford the right stimulus for the last act, inspiration for which had to be sought in the Indian Ocean, and, once more, in Cochin China. One does not know whether to envy M. Saint-Saëns or to pity him. On the whole, perhaps, the pity has it. Young managed to write his "Ode to Sunrise" by candle-light, and the composer ought surely to be independent of the thermometer.

I like that idea of the provincial opera-house management of preventing an unwelcome speaker from being heard by ordering the band to play. To be sure, it is not quite a new idea. Dr. Isaac Barrow had it tried on him at Westminster Abbey one Sunday when his sermon proved too long for the officials. They went to the organ-loft and had the preacher "blowed down." But the case of the obstreperous speaker and the provincial theatre band may be taken as establishing a precedent, and the example set might be followed with profit in other directions. A long-winded chairman might be cut short by the pianist playing the "Tannhäuser" overture, or a prosy village lecturer

could have the local brass band turned on as an extinguisher.

I have an organist friend at the Antipodes, who sends me an account of a lively service held in a Hobart church. A swarm of bees decided to feed in the church garden and lodge in the organ. This arrangement went on smoothly enough till Sunday came—just the very day, too, when the bees should have remembered all the nice things Dr. Watts said about them, and have been on their best behaviour. But, instead, directly the organ started, there was an ominous hum. What followed I had perhaps better allow my correspondent to explain. This is how he puts it: "Somehow or other, the members of the choir and the honey gatherers became mixed up. Half-a-dozen 'stingers' settled on the leading soprano's favourite dimple; the contralto fainted; the basses gave vent to 'cuss words'; the fair-haired, waxen-moustached tenors fled." The example of the tenors, to cut the story short, was followed by the rest of the choir, and that morning the praise of the "great congregation" had to be conducted without either choir or organ. Such an

experience is surely unique. Is it possible that my friend is trying to "gull" me?

A religious musical journal of Turin has been exciting itself very much over the appointment of a woman as Kapellmeister at the church of St. Charles at Prague. I fail to see where the cause for indignation comes in. It has not been altogether unusual for women to take the post of organist and choirmaster. Two years ago a lady was appointed organist of Würzburg Cathedral. That, I fancy, must have been a unique appointment in so far as it was to a Cathedral post; though we need not forget that Madame Albani, when in her teens, discharged the duties of organist at the Roman Catholic Cathedral of Albany for a period of six months. Of lady organists probably every country could give a list. In Great Britain, we shall always have to remember two especially: Elizabeth Stirling, organist of St. Andrew's Under-shaft, and Ann Sheppard Bartholomew (*née* Mounsey). Nay, we must remember also Miss Northcote, who had the misfortune to be blind, and yet won in competition the post of organist at St. Ann and St. Agnes, London, which she held for twenty years.
J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., TRINITY, TORONTO; F.R.C.O.;
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," "The Organ Parts of Mendelssohn's Oratorios," etc., etc.)

ALTHOUGH the number of musicians claiming September as their natal month is comparatively small, it includes the illustrious names of Cherubini, Meyerbeer, and Dvorak,—three composers differing from each other as widely in style as in nationality. Other names of Continental musicians contained in the birthday list for the month of September are those of Madame Schumann, amongst lady pianists; of Diabelli, Theodore Kullak, and Professor Klindworth, amongst pianoforte composers, performers, and editors; of Michael Haydn, brother of the immortal Joseph; and of Rameau the earlier, and Philidor the later French operatic composer—the latter named musician being remembered more as an authority upon chess than upon dramatic composition. America's most gifted composer, Professor Horatio Parker, of Yale University, is a product of September; while the "old country" places to the credit of this month the Cambridge professor, Charles Villiers Stanford, the vocalists Sims Reeves and Kennerley Rumford; Dan Godfrey, the popular bandmaster; and last, but not least, the distinguished organists and church musicians Vincent Novello, Sir George Martin, Dr. Varley Roberts, and Dr. Stevenson Hoyte—a list which, if of comparatively small quantity, is of most excellent quality.

The somewhat recent publication of a new edition of Mr. Franklin Taylor's popular "Primer

of Pianoforte Playing"—a work which has now become quite a standard text-book—shows that, although the author has adopted the Continental fingering for keyboard instruments (1, 2, 3, 4, 5), he still clings to the good old English terms "thumb" and "little finger." This is quite as it should be, only it seems to me that when a member possesses a special name and performs special functions, it should at least be denoted by a special sign. This the English system of fingering (+, 1, 2, 3, 4) most certainly supplies. A considerable experience in teaching all sorts and conditions of young people—some of them very young—has convinced me that "the sign of the cross" for indicating the employment of the thumb is an invaluable guide to the youthful eye, as well as to eyes which can now only by courtesy be called young. Apart from the fact that the Continental fingering has no distinct sign for the thumb, and that its 3 and 5 are liable to cause confusion, this system is inconsistent. This because in the representation of fingering for stringed and wind instruments the numbers 1, 2, 3, 4 *are* employed, the special "cross" for the thumb being actually used to denote the plucking of a string with the thumb of the left hand.

The fact that the Continental system of fingering has been adopted in America is no argument for its universal adoption. The American takes kindly to the German invasion—the Englishman resents it.

Indeed, to such an extent is this true, that in the States a composition, a performance, or a system is generally acceptable provided it emanates from Schmidt and not from Smith. But a nation which still persists, as does the German nation to-day, in calling B flat B natural and B natural H, should not be meekly accepted as intellectually superior to the despised British people. There is, really, no more necessity for our adopting the Continental fingering than for our supporting conscription or introducing the Continental Sunday.

In his well-known Organ Primer, the late Sir John Stainer has a remark to the effect that "the first thing to be learnt on reaching the organ is how to sit." The conviction that a large number of organists have not altogether mastered this elementary rule has been reluctantly forced upon me by noticing that so many of the organs upon which I have been asked to play have stools much too high. Indeed, some of these stools are placed at such an extreme elevation from the pedal-board that the correct use of the heel at either extremity of the board is almost a physical impossibility, and the suspicion is created that their occupants belong to the old school of "pump-handle pedalists," who keep the right foot glued to the swell pedal while the left executes a sort of staccato tattoo with the toe only. I have noticed, however, that these absurdly high seats are never attached to any instrument presided over by a solo organist worthy of the name. Nor do I think that they are always in accordance with the original design of the organ-builders. Not long ago I was asked to play upon a fine new three-manual instrument of splendid tone and mechanism. Expressing disapproval of the ridiculously high seat, I was informed that it was one specially made for the late organist, and that the original stool, as supplied by the builders, was still to be found in one of the church lumber-rooms. Upon production, this stool was found to be in perfect proportion, as regards height, for any player of average stature. The moral of all this would seem to be that organs should be supplied with adjustable stools, a remedy by no means difficult of application.

The pages of a musical contemporary contained, some little time ago, a controversy concerning the exact interval or intervals sung by the cuckoo; and, upon the authority of several reliable musicians, it was proved that the bird sings to almost any interval from a minor third to a major sixth, but that its usual course is to sing a major third at its first appearance, and to fall to a minor third as the season advances. The latter interval, it will be remembered, was the one mostly used by Handel in his Organ Concerto in F, the so-called "Cuckoo and Nightingale Concerto," a partial adaptation from his ninth grand concerto for strings. Beethoven, however, in his "Scene am Bach," from the Pastoral Symphony, writes a major third.

But it seems strange that no correspondent has had anything to say about the song of the nightingale. Handel, in the concerto above mentioned, gives the bird a very varied song, consisting of rapid reiterations of single notes, and of broken perfect fourths and minor thirds. Beethoven, in his Pastoral Symphony, represents its vocalisation by a prepared shake on the upper F of the treble staff; while Wély, in his Fantasia Pastorale, discards melody in favour of rhythm, and writes a series of repeated notes, increasing in rapidity as they progress, and terminating with a shake on the upper G of the treble staff. The last method is most in accordance with nature; but neither of these composers seems to have been aware that nightingales often attain to, and constantly repeat, a perfect "*messa di voce*," i.e., $\langle \rangle$, on the upper G above mentioned. This I have heard them do "oft in the stilly night" in that beautiful valley under the shadow of the Mendips, which was once occupied by Selwood Forest. Here a nightingale is by no means a *rara avis*. On the contrary, I have often heard scores without moving from my father's doorstep, and have not infrequently been within arm's length of one of these songsters at the actual moment of its performance. So that any information I may possess of their vocal mannerisms is obtained from personal observation and experience—really the only kind of information upon which one can thoroughly depend.

Pen Points.

DR. MADELEY RICHARDSON (the youngest Mus. Doc. in the country) has written a book on organ accompaniment, which most of the reviewers have "slated" rather severely. It is certainly startling to see the way Dr. Richardson has treated the tune "Melcombe" as a model of what may be done with other tunes in the matter of accompaniment. His "ornamentation" consists of repetitions of chords, arpeggios, chromatic little runs, and similar vulgar distortions of the dignified tune that are nothing short of repulsive. If this kind of accompaniment

to simple hymns is considered desirable, then reverence will be scattered to the four winds.

Of course Dr. Richardson is right in pointing out to the church organist that hymn tunes and chants are not to be regarded as written "for voices or organ." They should, as he says, be taken as "for voices only," the accompaniment being left to the organist's own discretion. In some cases, however, as one reviewer has pointed out, the doubling of the voices by the organ is advisable; in others—

where there is no choir, or merely an amateur choir—a necessity.

Dr. Richardson discusses whether it is legitimate to add free accompaniments to chants and hymns of which composers have given only the vocal parts. He instances the orchestral accompaniments to chorales introduced by Mendelssohn into his "Hymn of Praise" and his two oratorios. "They are never," he remarks, "mere duplications of the vocal parts, but invariably free and independent."

But, the first illustration, as Mr. J. S. Shedlock has observed, is not relevant. "Let all men praise the Lord" is sung by the voices in unison and octave, except in the last bars, when the accompaniment virtually stops, only the bass vocal part being doubled. The second and third are little more than spread-out chords at the cadences.

In any case, what was written in an oratorio does not apply to hymns sung in a church. The trumpet flourish in "Sleepers, awake," one of the above examples, recalls Baumgarten's trumpet *obbligato* in Luther's Hymn; and this version, made long before Mendelssohn wrote "St. Paul," was popular, and sung in country churches. The question of the legitimacy of free accompaniments need scarcely have been raised at all.

A writer in one of the musical papers demands that we should no longer be asked to listen to the "tuning up" of the orchestra. Can he really be serious? An African potentate, taken to an orchestral concert in London, and asked what he liked best in the programme, promptly answered that he liked nothing so much as the "tuning up." Many of us would be sorry to miss that preliminary process.

Mr. Charles J. Hargitt, the first conductor of the Edinburgh Choral Union, writes to a contemporary pointing out that during visits to Lucerne he has always observed that Signor Fumagalli, the conductor of the orchestra at the Casino, goes round to every desk, from leader to drummer, with a very large tuning-fork fixed on a sounding-box, and strikes it with a drum-stick, each instrumentalist tuning from it separately. This practice is surely far from complimentary to the orchestra, who could take the pitch from the leader's A. At any rate, it is a poor substitute for "tuning up."

A somewhat flippant writer in one of the literary weeklies is concerned about the difference between music sacred and music secular. Hymn-tunes, he says, are obviously sacred, for they suggest the words; and in the majority of cases both are sacred and both devoid of poetry or music. The Bacchanalian song is, also obviously, not sacred. But the Salvation Army has smashed this tradition, with many others. The Devil shall not have all the best tunes, it announces. "We're a' noddin'" is neither in tune nor sentiment suggestive of the higher life. But it is a Salvation Army hymn (slightly altered), and is sung regularly at "The

Nest" in Clapton, where incorrigible little girls are fondled into virtue.

This is intended to be very smart, I suppose, and it will doubtless please a certain class of readers. But with most musicians there is little difficulty in drawing the line between sacred and secular music. All really good music is, in a certain broad sense, sacred. But good music may have secular associations—the Prayer from "Der Freischütz," for instance—and in that case we do not call it sacred. On the other hand, there is plenty of "sacred" music, so called, that is undeniably secular in essence. I would rather hear the Intermezzo from "Cavalleria Rusticana" any day than Jackson's Te Deum of immortal village church choir memory.

There have been various suggestions made as to the possibility of reforming criminals by means of music. You invoke St. Cecilia, and "draw an angel down." In other words, you give them a dose of good music, as opposed to wicked music, soothe their wicked passions, and tone up their feeble virtues. The notion appeals to me. When I feel bad I should like to be able to step in to the nearest licensed premises (licensed for music), and order four pennyworth of Tschaikowsky.

There is such a thing as wicked music, and that, I presume, every lover of music feels. The late G. W. Steevens described a gipsy fiddler in Paris who would step down from the orchestra, play his violin over the shoulder of a woman, and drive her mad. You cannot, says one writer, imagine the song on the Venusberg in "Tannhäuser" as a call to the higher life. And perhaps "Carmen" has more wicked music in it than any other opera.

I give a cordial welcome to the new and cheap (21s.) edition of Dr. Julian's unique Dictionary of Hymnology. Dr. Julian began his methodical study of hymnology thirty-seven years ago, and in 1879 the big task of setting up the type was begun by Mr. John Murray. The Dictionary appeared in 1892, and the first edition was out of print in 1904. This new edition has been prepared under the guidance of the original compiler, and all students of hymnology will be glad to have it up to date and at a moderate price.

MAJOR FORTH.

GREAT SINGERS IN EARLY LIFE.

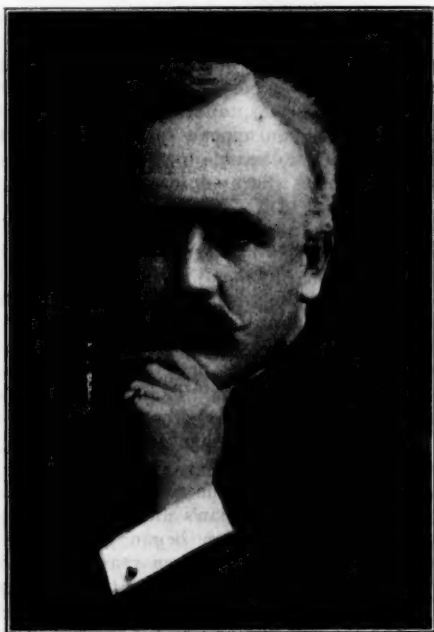
ST. CECILIA is no respecter of persons in the distribution of her gifts. Only a very few singers have had an unbroken career as musicians or vocalists. They have generally been won over from other vocations. Signor Foli was a working blacksmith in Hartford, U.S.A.; so, too, was Mr. Andrew Black. Mr. Lloyd Chandos was an art metal worker, chiefly engaged upon ecclesiastical gates. Mr. Ben Davies was a grocer's assistant in Swansea; Mr. Watkin Mills was a monumental stonemason in Wells; Mr. Ivor Foster was a coal miner; Mr. Herbert Grover was a journalist in London; Mr. Samuel Masters was an engine-driver of a steam-roller; and Mr. Thomas Thomas was a worker in the clay works at Wrexham.—*Tit-Bits*.

Master Musicians.

MR. D. FFRANGCON-DAVIES, M.A.

AMONG the foremost baritone singers of the present day there is none more popular with the public than Mr. D. Ffrangcon-Davies. From the very outset of his career he has been a great success, for his voice and his style are both excellent. His clear enunciation makes listening to him a pleasure and not an effort; and his voice is so pure and his delivery so easy and natural that his name on a bill is a sure "draw."

Mr. Ffrangcon-Davies is a Welshman, and was born amongst the hills of Carnarvonshire.



MR. D. FFRANGCON-DAVIES, M.A.

His early years were spent in his native spot, and like almost every other Welshman, a love for music early developed itself. His boyhood days were uneventful, but it was clear that he was a thoughtful lad, and subjects usually beyond the scope of a boy's vision occasionally occupied his mind. At a comparatively early age it was decided that he should receive a college education, and in course of time he entered Jesus College, Oxford. From this college he, in due course, graduated, and finally took his M.A. degree. Meanwhile he became a clergyman of the Church of England, and was appointed a curate at Pwllheli. Later on, theological difficulties began to appear; and his health became so impaired that he felt compelled to give up all thought of continuing his work in the Church, and consequently he resigned.

While curate at Hoxton Mr. Ffrangcon-Davies had been taking lessons from Mr. Richard Latter at the Guildhall School of Music, and the pupil speaks in the warmest terms of his old master. Mr. Randegger heard him also, and gave him much encouragement. He further studied with Mr. Shakespeare for three years, and after leaving him he worked hard by himself. He now felt that he was fairly qualified to once more start life, this time as a professional vocalist. His first engagement was at one of Mr. De Yong's concerts in Manchester, where he at once scored a big success. The Carl Rosa Company's "management," hearing of this, offered the new vocalist a part in "Faust." This was followed by an appearance in "Lohengrin" in London, of which the musical critics of such papers as the *Daily Telegraph* and *Standard* wrote in terms of the highest praise. Without any exaggeration Mr. Ffrangcon-Davies's start was absolutely sensational. This success instantly brought him other work, and he was the first singer to sign a contract to appear in Sullivan's "Ivanhoe," which was given in the building now known as the Palace Music Hall.

But the artist's attention was being devoted to the study of oratorio, which he considers, on the whole, the highest field. To Mr. Ffrangcon-Davies oratorio appealed very strongly, and to this day he revels in it. He instantly made a name for himself as an oratorio singer of unusual quality. In October, 1906, he took the part of the Prophet in "Elijah" at Southport Festival. Mr. Joseph Bennett, in his *Daily Telegraph* report, said: "The sensation of the evening was the very remarkable impersonation of the Prophet by Mr. Ffrangcon-Davies. He, like Mr. Santley before him, goes on refining his conception of that great character, and has now reached a point very near perfection." The following month Mr. Ffrangcon-Davies sang at a festival at Exeter, when the same qualified critic wrote: "Concerning the Prophet of Mr. Ffrangcon-Davies, an impersonation as powerful as that of Mr. Santley, though in a different style, what can I say that I have not said before? Enough that the Welsh artist held the audience as by a spell." Higher praise—and from so eminent a judge—could not be wished for. No wonder that engagements flowed in rapidly and that his reputation has grown year by year. Of course, Mr. Ffrangcon-Davies has sung in all the well-known oratorios, and he has created a part in many of the modern works, notably the rôle of Jesus in Elgar's "Apostles," which was specially written for him. In this connection Mr. Ffrangcon-Davies showed me a copy of a very beautiful and striking Russian picture of

Anthem

**THE
RADIANT SUN**

ANTHEM

For S.A.T.B.

COMPOSED BY

JAMES T. LIGHTWOOD

London

ROBERT CULLEY

2 CASTLE STREET, CITY ROAD, AND 26 PATERNOSTER ROW, E.C.

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"THE RADIANT SUN."

ANTHEM FOR S.A.T.B.

COMPOSED BY

JAMES T. LIGHTWOOD.

Words by R. C. TRAMBLEASURE.

Moderato. ♩ = 96.

TREBLE.

ALTO.

TENOR.
(Sive lower.)

BASS.

ACCOMPT.

ch. flute 4 ft.

p Swell.

The ra - dant sun de -

The ra - dant sun de -

The ra - dant sun de -

The ra - dant sun de -

clin - ing Will soon have pass'd a - way ; And sil - ver stars out shin - ing Make but as trans - ient

clin - ing Will soon have pass'd a - way ; And sil - ver stars out shin - ing Make but as trans - ient

clin - ing Will soon have pass'd a - way, And sil - ver stars out - shin - ing Make but as trans - ient

clin - ing Will soon have pass'd a - way, And sil - ver stars out shin - ing Make but as trans - ient

"THE RADIANT SUN."

cres.
 stay ; O Light, all light ex - cell - ing When sun or stars de - cline, Shine
cres.
 stay ; O Light, all light ex - cell - ing When sun or stars de - cline, Shine
cres.
 stay ; O Light, all light ex - cell - ing When sun or stars de - cline, Shine
 stay ; Shine

For practice only.

forth our gloom dis - pell - ing, With light and joy di - vine.
 forth our gloom dis - pell - ing, With light and joy di - vine.
 forth our gloom dis - pell - ing, With light and joy di - vine.
 forth our gloom dis - pell - ing, With light and joy di - vine.

dim.

Like Sun - beams quick - ly fly - ing Be -

pp

"THE RADIANT SUN."

fore the dusk - y night, Or stars' fair lus - tre, dy - ing With morn-ing's clear - er

pp So swift be-yond our mea - sure Life's lit - tle day speeds on; A

light *pp* So swift be-yond our mea - sure Life's lit - tle day speeds on; A

pp So swift be-yond our mea - sure Life's lit - tle day speeds on; A

pp So swift be-yond our mea - sure Life's lit - tle day speeds on; A

mo-ment's fleet - ing plea - sure, And light and life are gone.

mo-ment's fleet - ing plea - sure, And light and life are gone.

mo-ment's fleet - ing plea - sure, And light and life are gone.

mo-ment's fleet - ing plea - sure, And light and life are gone.

p *rall.*

"THE RADIANT SUN."

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each beginning with a whole rest. The fifth staff is the piano accompaniment, starting with a treble and bass clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with a piano introduction marked *f a tempo*.

The second system continues the vocal and piano parts. The vocal staves have lyrics: "Thou Who in hu - man fash - ion Didst ren - der up Thy breath. And by Thy bit - ter". The piano accompaniment continues with chords and moving lines in both hands.

The third system features a change in tempo and dynamics. The vocal parts have lyrics: "pas - sion, De - stroy the sting of death; When life's brief day is o - ver, Its". The piano accompaniment includes a section marked *Rather slower.* and *p* (piano). The system concludes with a final piano accompaniment line marked *pp* (pianissimo) and *Rather slower.*

"THE RADIANT SUN."

pp
 toil, and care, and sin, O - pen Thine arms of mer - cy And take the wear - y
pp
 toil, and care, and sin, O - pen Thine arms . . . of mer - cy And take the wear - y
pp
 toil, and care, and sin, O - pen Thine arms of mer - cy And take the wear - y
pp
 toil, and care, and sin, O - pen Thine arms of mer - cy And take the wear - y
p *pp*
 in, O - pen Thine arms of mer - cy And take the wear - y in.
pp
 in, O - pen Thine arms . . . of mer - cy And take the wear - y in.
pp
 in, O - pen Thine arms of mer - cy And take the wear - y in.
pp
 in, O - pen Thine arms . . . of mer - cy And take the wear - y in.
rall. *pp*
Quicker. *mf*
tempo primo. *cres.* *f* *mf* *Quicker.*

"THE RADIANT SUN."

Sa - viour be Thou near us Till all our toil is o'er, Till

Sa - viour be Thou near us Till all our toil is o'er, Till

Sa - viour be Thou near us Till all our toil is o'er, Till

Sa - viour be Thou near us Till all our toil is o'er, Till

heav'n - ly light shall cheer us And night re - turn no more. So

heav'n - ly light shall cheer us And night re - turn no more. So

heav'n - ly light shall cheer us And night re - turn no more. So

heav'n - ly light shall cheer us And night re - turn no more. So

to the life im - mor - tal With joy we'll haste a - way, And

to the life im - mor - tal With joy we'll haste a - way, And

to the life im - mor - tal With joy we'll haste a - way, And

to the life im - mor - tal With joy we'll haste a - way, And

"THE RADIANT SUN."

pass through death's dark por - - tal To ne - ver en - ding

pass through death's dark por - - tal To ne - ver en - ding

pass through death's dark por - - tal To ne - ver en - ding

pass through death's dark por - - tal To ne - ver en - ding

day, And pass through death's dark por - - tal To

day, And pass through death's dark por - - tal To

day, And pass through death's dark por - - tal To

day, And pass through death's dark por - - tal To

nev - er end - ing day.

nev - er end - ing day.

nev - er end - ing day.

nev - er end - ing day.

Jesus in the wilderness, which Sir Edward Elgar gave him while he was studying the part of Jesus. On the back is a musical quotation in Sir Edward's handwriting, which no doubt adds much to the value of the picture in the owner's estimation. We have no more conscientious oratorio singer to-day than Mr. Ffrangcon-Davies; he is a thorough master of his art, and qualifies himself in every detail. That he is exceedingly popular everyone knows; his style is attractive, and what is always appreciated by an audience, his every word is clear and distinct. As a distinct proof of his popularity it may be noted that Mr. Ffrangcon-Davies is the only vocalist who is engaged at all the three Festivals to be held this autumn, viz., Leeds, Gloucester, and Cardiff.

Mr. Ffrangcon-Davies has no very rigid rules as to diet. Some few hours before singing, it is his custom to take a modest meal, with a glass of water, and after his work is over, an equally modest supper. From stimulants of all kinds he abstains, and is strongly of opinion that it is absolutely fatal to singers to take intoxicating drinks.

Mr. Ffrangcon-Davies is a hard worker, for he is busy sixteen hours every day. He has many pupils—in fact, his reputation as an excellent teacher has travelled so far that his services are sought from many distant parts. Some who cannot visit him consult him by letter. Literary work also takes up a good deal of his time. He is a deep thinker, and ideas coming to him at odd moments are jotted down on a scrap of paper and later on worked up into articles for magazines. In October, 1906, a most interesting and thoughtful article, entitled "Christ in Education," appeared in the *Hibbert Journal*, and attracted the attention of educationists both in England and America. He has recently written another article, which will shortly appear, giving a view of Christianity which, while it is a resumé of the teaching of primitive Christianity, will certainly be startlingly new to the present generation.

"The Singing of the Future" is Mr. Ffrangcon-Davies's greatest literary work so far. This was published in 1905, and was read with interest and with varied opinions by lovers of song. The author exposed some of the old-fashioned methods, which he considers are quite out of date. According to Mr. Ffrangcon-Davies, the school of song for the last 300 years has been putting the cart before the horse; he believes Mind should be first and Voice second, whereas many think a fine voice is everything and mind is of little moment. "The work is not yet fully understood," says the author, "but a hundred years hence it will be." The book was very largely noticed, and the reviews were most favourable in the *Spectator*, the *Times*, the *Academy*, and in all the leading journals.

Mr. Ffrangcon-Davies's great aim in life is

to show the unity and identity of Life, Art, and Religion. He looks upon the study of music as a stepping-stone to knowledge in regard to the Art of Life. That is the theme of his life, and as an intensely religious man, he lives up to the high standard he has set up.

Asking him his advice to young singers who think of entering the profession, Mr. Ffrangcon-Davies says: "If a man or a woman possesses a good voice, and looks on the profession as a means of serving the world, and not primarily as a means of making the world serve them, go in the profession by all means; but he or she must be prepared to learn patience and obedience first, and that the law of art, life, and religion is that service precedes mastery."

Speaking of conductors, Mr. Ffrangcon-Davies says that all things being equal the good conductor is the kind conductor. The best conductor is the man who occupies the desk to exploit the composer and not himself. Some men would do well to ponder these excellent definitions.

Being a Welshman, the Eisteddfod naturally appeals to Mr. Ffrangcon-Davies; but—unlike some of the well-known Welsh professional singers—he never went in for any of the competitions in his younger days. While admitting that the Eisteddfod is doing much good, he sees some of its defects, and he thinks it needs to reform itself from the spirit of commercialism and to take itself more seriously. Properly understood, he believes it is a means of grace rather than of amusement and of money-making.

Mr. Ffrangcon-Davies has hardly yet reached his prime, and being full of enthusiasm, with a noble aim and high aspirations in life, he will yet achieve even greater success than that which has already fallen to his lot.

BROAD NIB.

ANECDOTE OF BACH.

At a dinner given by the Duke of Saxe-Weimar, the traveller met John Sebastian Bach, the Nestor of German music. Before dinner Bach was asked to give an improvisation. The composer seated himself at the harpsichord and straightway forgot all about dinner and everything else. He played so long that at last the duke touched his shoulder and said: "We are very much obliged, Master, but we must not let the soup get cold."

Bach sprang to his feet and followed the duke to the dining-room without uttering a word. But he was scarcely seated when he sprang up, rushed back to the instrument like one demented, struck a few chords, and returned to the dining-room, evidently feeling much better.

"I beg pardon, your Highness," he said, "but you interrupted me in a series of chords and arpeggios on the dominant seventh, and I could not feel at ease until they were resolved into the tonic. It is as if you had snatched a glass of water from the lips of a man dying of thirst. Now I have drunk the glass out and am content."

A Suggested Liturgical Service for Use in Free Churches.

By J. R. GRIFFITHS, MUS. BAC.

As promised in my recent paper entitled "An American View of Worship Music," I now give a shortened form of the English Liturgy, one which I consider could be used with advantage in the Free Churches. I will give the suggested form at the beginning of this paper, and reserve all explanatory remarks till the end. It is as follows:—

OPENING HYMN.

After which the minister says to the congregation:—

Dearly beloved brethren, I beseech you, as many as are here present, to accompany me with a pure heart, and humble voice, unto the throne of the heavenly grace, saying after me:—

A general confession to be said by the whole congregation after the minister, all kneeling.

Almighty and most merciful Father, we have erred and strayed from Thy ways like lost sheep. We have followed too much the devices and desires of our own hearts. We have offended against Thy holy laws. We have left undone those things which we ought to have done; and we have done those things which we ought not to have done; and there is no health in us. But Thou, O Lord, have mercy upon us, miserable offenders. Spare Thou them, O God, which confess their faults. Restore Thou them that are penitent; according to Thy promises declared unto mankind in Christ Jesus our Lord. And grant, O most merciful Father, for His sake, that we may hereafter live a godly, righteous, and sober life, to the glory of Thy holy name. Amen.

Minister: O Lord, open Thou our lips.

People: And our mouth shall shew forth Thy praise.

Minister and people standing.

Minister: Praise ye the Lord.

People: The Lord's name be praised.

Then shall be sung the following portion of Psalm xciv.

VENITE, EXULTEMUS DOMINO.

O come, let us sing | unto the | Lord: let us heartily re-
joice in the | strength of | our sal- | vation.

Let us come before His présence with | thanks- | giving: and
shew ourselves | glad in | Him with | psalms.

For the Lord is a | great | God: and a great | King a- | bove
all | gods.

In His hand are all the corners | of the | earth: and the
strength of the | hills is | His | also.

The sea is His | and He | made it: and His hands pre- |
pared the | dry | land.

O come, let us worship and | fall | down: and kneel be- |
fore the | Lord our | Maker.

For He is the | Lord our | God: and we are the people of
His pasture* and the | sheep of | His | hand.

*Here may follow the chanting of a Psalm or other
portion of Scripture. And after the chant may come
the reading of the First Lesson, this to be followed by
the singing of the*

TE DEUM LAUDAMUS.

*Then shall be read the Second Lesson, after which may be
sung this Canticle:*

BENEDICTUS.

Or this Psalm:

JUBILATE DEO.

Psalm c.

Minister: The Lord be with you.

People: And with thy spirit.

Minister: Let us pray.

*The congregation, all kneeling, shall unite in repeating
the Lord's Prayer:—*

Our Father, which art in heaven, hallowed be Thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil. For Thine is the kingdom, the power and the glory, for ever and ever. Amen.

Minister: O Lord, save the King.

People: And mercifully hear us when we call upon Thee.

Minister: Endue Thy ministers with righteousness.

People: And make Thy chosen people joyful.

Minister: O Lord, save Thy people.

People: And bless Thine inheritance.

Minister: Give peace in our time, O Lord.

People: Because there is none other that fighteth for us, but only Thou, O God.

Minister: O God, make clean our hearts within us.

People: And take not Thy Holy Spirit from us.

A prayer for all conditions of men.

O God, the Creator and Preserver of all mankind, we humbly beseech Thee for all sorts and conditions of men; that Thou wouldest be pleased to make Thy ways known unto them, Thy saving health unto all nations. More especially, we pray for the good estate of the Universal Church; that it may be so guided and governed by Thy good Spirit, that all who profess and call themselves Christians may be led into the way of truth, and hold the faith in unity of spirit, in the bond of peace, and in righteousness of life. Finally, we commend to Thy fatherly goodness all those who are any ways afflicted, or distressed, in mind, body, or estate; that it may please Thee to comfort and relieve them, according to their several necessities, giving them patience under their sufferings, and a happy issue out of all their afflictions. And this we beg for Jesus Christ, His sake. Amen.

A General Thanksgiving, to be said of the whole congregation.

Almighty God, Father of all mercies, we, Thine unworthy servants, do give Thee most humble and hearty thanks for all Thy goodness and loving-kindness to us and to all men. We bless Thee for our creation, preservation, and all the blessings of this life; but above all, for Thine inestimable love in the redemption of the world by our Lord Jesus Christ; for the means of grace, and for the hope of glory. And, we beseech Thee, give us that due sense of all Thy mercies, that our hearts may be unfeignedly thankful, and that we shew forth Thy praise, not only with our lips, but in our lives; by giving up ourselves to Thy service, and by walking before Thee in holiness and righteousness all our days; through Jesus Christ our Lord, to Whom with Thee and the Holy Spirit be all honour and glory, world without end. Amen.

This thanksgiving ends the liturgical portion proper, so far as this shortened form is concerned. There would be, of course, the usual hymns before and after sermon, but as these come *after* the liturgy, it was not necessary to mention them there. Let me now point out the alterations made in the preceding form, from that found in the Common Prayer Book. It will be noticed that the opening "sentences" are omitted, that the call to worship, commencing "Dearly beloved brethren," is very considerably shortened, that the Absolution is left out entirely, and that the Lord's Prayer is recited

only *once*, instead of twice. For a similar reason—i.e., the avoidance of “vain repetition”—the Gloria Patri is not included in the opening responses. And as the petition in the responses “O God make speed to save us, O Lord make haste to help us”—has been already met by a similar one in the Confession—“Spare Thou them which confess their faults”—I have struck it out here. This, to my mind, emphasises the effect of the opening responses:—

O Lord, open Thou our lips.
And our mouth shall shew forth Thy praise.
Praise ye the Lord.
The Lord's name be praised—

which have hitherto been separated in the Common Prayer Book by the response just quoted and by the Gloria Patri.

The next point to notice is the omission of the concluding four verses of the Venite. It has always seemed to me that the juxtaposition of the words “Unto whom I swear in my wrath that they should not enter into my rest,” and the words “Glory be to the Father,” etc., etc., was incongruous. It will be noticed that I have “pointed” the portion of the Venite exactly as it is given in the Cathedral Psalter. After the Venite a psalm could be sung, as in the Episcopal service, and this could be selected from the chant book used in each individual church. Where no chant book is at present used, a most useful one to introduce would be F. G. Edwards' “Selection of a Hundred Psalms” (Novello and Co.) This combines some admirable features, and is produced with much care.

For reasons of space I have not printed the words of the Te Deum and other canticles here. We will now refer to our next point, and notice the omission of the creed, an omission that will probably appeal to the sense of the majority of *thinking* Free Churchmen. Cast-iron creeds are rapidly becoming out of date.

It will be seen that we have omitted the threefold repetition of the words “Lord have mercy upon us,” in the responses directly after the creed. This is because the prayer involved is included in the confession in the earlier portion of the service. I have omitted also the whole of the collects after the concluding responses, so as to

leave the minister free to engage in free prayer, just as though no liturgy was used. This will enable him to mention the special needs of his particular congregation. Should he wish, he could, of course, easily adopt some of the beautiful prayers and collects from the Prayer Book.

The concluding part of this suggested shortened form contains the “prayer for all conditions of men,” and the “general thanksgiving.” These are given entire, with the exception of two verbal alterations which will appeal, I think, to most of our readers as necessary. The first is the substitution of the word “universal” for catholic in the phrase, “We pray for the good estate of the Catholic Church.” I know that to intelligent readers the word “universal” is not nearly so comprehensive as the true meaning of the word “catholic”; but inasmuch as many unthinking people believe that when we use this expression we are praying for the good estate of the *Roman* Catholic Church, I consider it well to make the change. (I made the same suggestion to Rev. F. B. Meyer at Christ Church some years ago, and he frequently adopted it.) The other verbal change is that at the end of the thanksgiving, where I use the word “Spirit” instead of “Ghost,” in the words, “to whom with Thee and the Holy Ghost be all honour,” etc., etc.

Thus the shortened form of the English Liturgy, a form which I commend to the notice of all Free Church worshippers. I say *worshippers* advisedly. What is there in the usual so-called Congregational Service for the congregation to do? Nothing, save joining in three hymns, and possibly in a chant or anthem! But here all join in a solemn confession, and in a general thanksgiving, two distinct acts of worship. And it seems to me that it is much better to adopt a form like this, which is more or less familiar to all English people, than to adopt any imitations of a liturgy such as are published from time to time. There is a force about these time-honoured forms that has but to be experienced to be felt. They breathe the very atmosphere of reverent devotion, and are charged with the feelings of true and common worship.

[The above Liturgical Service will be reprinted in a convenient size for Church use. Copies may be obtained at the JOURNAL Office, 22, Paternoster Row, price 8d. per dozen, or 3s. 6d. per 100.]

Choir Singers Obligations.

IN conversation with a friend recently I was struck with the lack of responsibility felt by men and women in general when they have made voluntary obligations. This friend of mine is a professional man whose time is very much taken up, yet in order to help a certain church along, being a musician, he voluntarily gives his services as choir-master.

The choir is a voluntary one, composed of men and women, and he tells me he has the utmost difficulty in preparing the music or getting new

anthems or services learned, because some important member is absent from rehearsal.

Our church music is such that it calls for an occasional solo, and in a voluntary choir it is needless to say there is very rarely a wonderful voice or such an extraordinary singer that he or she needs no rehearsal, yet all along choir-masters and organists experience trouble with volunteer choirs.

I cannot see why a self-imposed obligation should not be quite as binding as a compulsory one: in-

deed, I think it should be even more binding, because when one is paid for work the only obligation is that one must give an equivalent for the money received, whereas in the other case one tells a certain person one is willing to do such and such, and if it is not done there is no redress left to the person with whom faith is broken.

It is an unfair position to place any person, choir-master or church in, and the person who does not live up to his self-imposed obligation is nothing short of dishonourable, unless there is some very good reason for his failure to do his duty, which is made manifest afterward.

There is too much of this in the world. Many people who are paid for doing certain work are apt to live up to the letter and not the spirit of their duty, and really they themselves are the losers thereby. If one cannot be faithful in little things it is not possible that there will be any fidelity in larger affairs.

It is a fine thing to make a promise and keep it, but to make a promise and straightway forget all about it is dishonourable and wrong. Yet how many do this. Indeed, some people continually smilingly promise things in order, doubtless, to make someone happy for a moment; but does not the disappointment and bitterness occasioned by the breaking of the promise far outweigh the little happiness given in the first place?

This lack of responsibility on the part of volunteer choirs has been felt by every one who has ever had to do with such choirs all over the country. Just why it should be so is a great mystery. People go to church to worship the Giver of all good; they do this in the congregation or in the choir stalls; they assume a certain obligation to honour His name, and then by being faithless to that do dishonour to their church and themselves.

We are told of the commendation which is given faithful servants; but how about unfaithful ones?

Recital Programmes.

CRYSTAL PALACE.—At Nonconformist Choir Union Festival, by Mr. J. A. Meale, F.R.C.O.

Grand Chœur	Dixon
Sonata in G minor	Merkel
Air, Varied	Haydn
Trumpet March	Jude
Variations on "Sicilian Mariners"	J. A. Meale
Indian Melody	McDowell
Allegretto	Wolstenholme
Fantasia Héroïque	J. A. Meale
Selections from "Faust"	Gounod
Overture in E minor	Morandi
Grand March, "Del Rey di Espana"	Weigand

PAIGNTON.—In the Wesleyan Church, by Mr. Purcell James Mansfield, A.R.C.M.

Sonata in A major, Op. 65, No. 3 (<i>Con moto maestoso. Andante tranquillo</i>)	Mendelssohn
Preludio Romantico, Op. 39, No. 1	Oreste Ravenello
Variations and Finale on "O Sanctissima"	E. T. Chipp
March in E major, Op. 53	Guilmant
Lied ohne Worte	F. Lux
"Le Cygne" (The Swan)	Saint-Saëns
Vorspiel to "Tristan und Isolde"	Wagner
Organ Concerto in F major, No. 4 (<i>Allegro moderato. Andante maestoso. Adagio. Allegro</i>)	Handel
Canzona in B flat	Wolstenholme
Prelude and Fugue on the name "Bach"	Liszt
Rondino in E, Op. 28, No. 2	Sterndale Bennett
Overture to "William Tell"	Rossini

ELLOUGHTON.—In Primitive Methodist Chapel, by Mr. J. A. Meale, F.R.C.O.

Grand Symphony	Widor
Russian Patrol	David Clegg
Introduction and Variations on "Sicilian Mariners"	J. A. Meale

(Organist's Magazine of Voluntaries.)

Gavotte Moderne	Lemare
Prayer on the Ocean	Auguste Weigand
Grand Offertoire de Saint Cécilia	Batiste
Selections from Faust	Gounod
Overture, "William Tell"	Rossini
Grand Storm Scene	Arr. by J. A. Meale

BIRMINGHAM.—In Highbury Congregational Church, by Mr. W. D'Arcy Tournier.

Toccata and Fugue, D minor	J. S. Bach
Prelude	Allanson Benson
Solemn March in E flat	W. Faulkes
Meditation in A flat	G. F. Vincent
Toccata in G	Theo Dubois

NOTTINGHAM.—In Addison Street Congregational Church, by Mr. C. E. Blyton Dobson, A.R.C.O.

Spring Song	Hollins
Grand Chœur	Haigh
Berceuse	Dreyschock
Triumphal March (No. 2)	Greig
Sonata No. 6	Mendelssohn
Concert Toccata	Holloway

HULL.—In Queen's Hall Wesleyan Mission, by Mr. J. A. Meale, F.R.C.O.

Sonata, No. 6	Mendelssohn
Romanza	Wolstenholme
Allegretto	Wolstenholme
Russian Patrol	Rubenstein
Fantasia Héroïque	J. A. Meale
Abbey Chimes, introducing "Tallis' Canon"	J. A. Meale

(Organist's Magazine of Voluntaries.)

Variations on "Sicilian Mariners"	J. A. Meale
Grand March, "Del Rey di Espana"	Weigand
Madrigal	E. H. Lemare
Chanson d'Été	E. H. Lemare
Overture, "Tannhäuser"	Wagner
Grand Fantasia	David Clegg

In the same hall, by Mr. J. A. Meale, F.R.C.O.

Overture on E minor and major	Morandi
Original Air, with Variations	Faulkes
Intermezzo	Hollins
Scherzo	Hayte
Military March	Lefebure Wély
Vorspiel, "Lohengrin"	Wagner
Selections from "Faust"	Gounod
Grand Descriptive Piece, "Storm on the Highlands"	

MOUNTAIN ASH.—In Rhos Baptist Chapel, by Mr.
T. D. Edwards, A.R.C.M.

Grand Chœur	Salomé
Prelude and Fugue	Bach
Andantino in D flat	Lemare
Introduction and Allegro (from the "Cuckoo and Nightingale Concerto)	Handel
"Rural Scenes"	Hoffmann
Improvisation on a well-known Welsh Chorale	T. D. Edwards
Intermezzo Caractéristique in B minor	T. D. Edwards
Overture to "Zampa"	Hérold

PONTYPRIDD.—In St. David's Presbyterian Church,
by Mr. T. Herbert Weatherly, F.R.C.O.

Overture in D minor	Morandi
Romance in D flat	Lemare
Prelude and Fugue in D major	Bach
Offertoire (duo)	Callaerts
Pastorale	Glazounow
Finale	Faulkes

HACKNEY.—In Primitive Methodist Church, by Mr.
Wm. C. Webb, F.R.C.O.

Occasional Overture	Handel
Pastorale	Wely
Introduction and Pilgrims' Chorus (Tannhäuser) Wagner	
Gaand Festive March	Smart
Scherzo	Hoffmann
Air with Variations	Wm. Kea

EAST HAM.—In Wesleyan Mission Hall, by Mr.
C. W. Perkins.

Prelude and Fugue in G.	J. S. Bach
Andante in B flat	Mozart
Toccata in D minor	Faulkes
Paraphrase of Rossini's Preghiera, "Giusto Ciel"	W. T. Best
Canon in F	Salomé
Overture to "Die Meistersinger von Nurn- berg"	Wagner
Carillon in B flat	Wolstenholme
Variations on an American Air	Flagler
Marche Hongroise	Liszt

THORNE.—In the Methodist New Connexion Church,
by Mr. Edgar A. Miller, A.R.C.O.

Second Offertoire	Hewlett
"The Curfew"	Horsman
Gavotte	Handel
Allegretto	Wolstenholme
Chanson d'été	Lemare
March	Vincent

BORROWASH.—In Primitive Methodist Church, by
Mr. T. H. Owen.

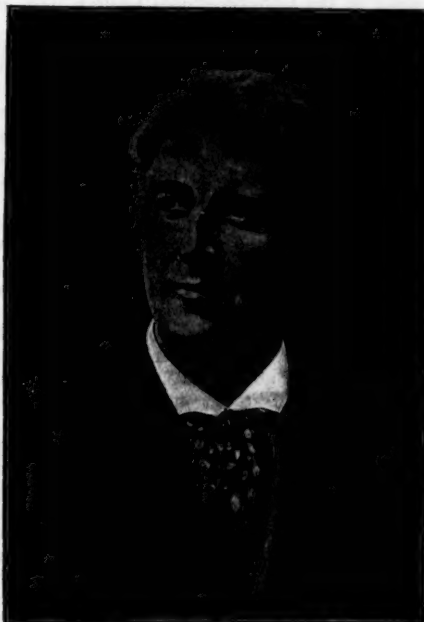
Choral Song and Fugue	Wesley
Grand Marche "Triumphale"	Britton
Chorale, Fuga, Finale, Sixth Organ Sonata	Mendelssohn
Double Chorus, "I will sing unto the Lord," "Israel in Egypt"	Handel

Organists requiring effective pieces should see *The Organist's Magazine of Voluntaries*, published at 22, Paternoster Row. Eighty-seven numbers, 1s. 6d. each.

**MR. ALEXANDER TUCKER'S SONG
RECITALS.**

MR. ALEXANDER TUCKER is one of the bass vocalists who is always travelling about the country to fulfil his engagements. His services are in great demand, and his name on a placard is a sure "draw."

Mr. Tucker is a Somersetshire man, but as quite a youth found his way to London. He has a unique voice, his lower E and D being clear and full. Such a voice under the training of Messrs. Visetti and Montem Smith, was sure to turn out an attraction. From the moment he entered the profession his career has been a success, his reputation



MR. ALEXANDER TUCKER.

never having been greater than it is at the present time.

Of course Mr. Tucker accepts engagements as a vocalist in the ordinary way; but a feature of his work is his Song Recitals. He can undertake an entire programme with a little local assistance. In this way he frequently sings fourteen or fifteen songs in one evening. But his songs are very varied in style, and comprise the classical and humorous (the latter without a tinge of vulgarity), the ancient and modern, the sacred and secular. Mr. Tucker frequently sings solos with much effect in the Sunday services, and then gives a song recital on the Monday. Such an arrangement has been successfully carried out at numerous Free Churches in London and the provinces.

In addition to his many attainments, he has also been fortunate in winning the warmest appreciation of many of the best known Free Church ministers, who all speak of his work in glowing terms.

Organists and choirmasters who are now making plans for the winter work would do well to communicate with Mr. Tucker at St. Audries, Enfield.

Echoes from the Churches.

Anthems or Part Songs from our Publisher's Catalogue to the value of Five Shillings (marked price), will be sent every month to the writer of the best paragraph under this heading, the winner to make his or her own selection. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to the writer of the Walton paragraph.

METROPOLITAN.

BALHAM.—Mr. William Every, F.R.C.O., organist of the Congregational Church, has been married to Miss Ethelwyn M. Weager, L.R.A.M., a member of the choir. They were the recipients of many presents from the church and congregation.

KINGSTON-ON-THAMES.—For several years past the choir of the Congregational Church have provided an open-air concert in Canbury Gardens, the proceeds from which were in aid of the Kingston Victoria Hospital. That given on July 24th was the eighth occasion on which the choir, under their able conductor, Mr. G. Eaton Hart, have occupied the band-stand and delighted a large audience. Pleasant weather favoured the *al fresco* effort, and this naturally resulted in a very large crowd assembling, all the seats within the enclosure being speedily occupied, whilst outside the barrier stood hundreds of people. An additional attraction was the presence of Mr. Samuel Masters, the well-known tenor. He kindly assisted in the concert and was a large factor in its success. But apart altogether from that fact, the concert proved most enjoyable, and the pity is that this excellent choir, which possesses a number of able vocalists, is not heard more often in Canbury Gardens on a summer evening. The choir, which was well balanced, and responded readily to the conductor's baton, opened with the anthem "Come let us join" (Churchill), which gave ample promise of the subsequent items undertaken by the combination. The duet "I know a bank" (Horn), by the Misses Hart, was cordially applauded, as was also Miss Jessie Hart's subsequent song, "Sweet o' the Year" (Needham). The choir gave a spirited rendering of the "Boat Song," rather an appropriate selection with the river in so close proximity, and their efforts in the part songs, "Remembrance" (Mendelssohn), "The Chase" (German), and the "Soldiers' Chorus" from "Il Trovatore" were particularly appreciated. Mr. Sydney Hart, a powerful baritone, was heard to fullest advantage in "The Windmill" (Nelson), and his second song, "Boating" (H. Russell), was so well received that he was obliged to respond to an encore, and substituted in excellent style "The Veteran's Song." Master Harold Hart, in his rendering of "Twickenham Ferry," proved the possession of a promising voice, and was cordially applauded. The choir's further contributions were the part songs "In this hour of Softened Splendour" (Pinsuti), "My Bonny Bell" (Tozer) and "Good-night, Beloved" (Pinsuti), and the concert closed with "Ave Maria" (Smart). In their various part-songs the choir acquitted themselves well, and gave ample evidence of careful training and of their intelligent appreciation of light and shade. Mr. Bert Hall was a sympathetic accompanist.

PROVINCIAL.

BRIERFIELD.—Mr. Allan H. Smith, the choir-master of the Congregational Church, is leaving

the town, and has been presented with a marble timepiece by friends in the congregation.

HASTINGS.—The choir seats in Central Church have been reconstructed so as to face the congregation. At a choir festival, Rev. Frank Case spoke, Madame Strathearn sang, and the proceeds were devoted to the cost of the alterations.

HECKMONDWIKE.—Mr. G. Brearley, on resigning the post of choir-master at Westgate Congregational Church, has been presented by the choir with a dressing-case.

HINCKLEY.—Mr. G. Dawson, who has for six years been organist at the Baptist church, has accepted an appointment in Canada, and has been presented with a purse of gold on leaving.

LEEDS.—Mr. Harry Horsfall, L.R.A.M., who has been organist and choir-master of Woodhouse Moor Wesleyan Chapel since 1895, has been appointed to the Directorship of the Conservatoire of Music at University College, Sackville, Canada. Mr. Horsfall has done good work musically, and is much respected in Leeds. He will carry with him the good wishes of a large circle of friends.

PAIGNTON.—Mr. Purcell James Mansfield, A.R.C.M., L.L.C.M., organist and choir-master of Paignton Wesleyan Church, has been successful in gaining, at the age of eighteen, the diploma of F.R.C.O. Mr. Mansfield was entirely prepared for this examination by his father, Dr. Orlando A. Mansfield, of Torquay.

WALTON, LIVERPOOL.—Sunday, 14th July, at the Congregational Church, was what is generally known as "Choir Sunday." The pulpit was occupied by the minister of the church, the Rev. J. H. Ferguson, M.A., who preached two most appropriate sermons on "The Power of Music" and "Singing with the Understanding." The latter contained a note of warning against the tendency to make our church services mere entertainments rather than means of worship. The responsibility was not only that of ministers and choirs, but of congregations. It is in many cases the lively tunes and the sensational sermons that "draw." The choir was augmented for the occasion, and special music was sung, which included Gounod's "Send out Thy light" and Shelley's "Hark! hark! my soul." The solos in the latter anthem were sung by Mrs. Radnall and Miss Watson. A feature of the service was the united and hearty singing of the congregation, for although it was the "Choir Sunday," care was taken that the congregation was not robbed of its part in the service. Miss Beatrice Knowles presided at the organ, and it was largely due to the efficient manner in which she performed her duties that the musical part of the service was so successful.

WICKFORD, ESSEX.—Miss L. Carrington, organist of the Congregational Church, has been presented with a gold watch in recognition of her services.

WIGSTON.—Mr. J. L. Pratt, the choir-master of the Congregational Church, has been presented with a handsome clock by the members of the choir.

New Music.

BROADBENT AND SON, BRUNSWICK PLACE, LEEDS.

Thou Openest Thine Hand. An Anthem for Harvest or General Use. By E. Minshall. 2d.—To choirmasters looking out for a broad harvest anthem, we can commend this eight-page composition. It contains an opening and closing "full" movement, with a semi-chorus between.

NOVELLO AND CO., WARDOUR STREET, W.

Arcadian Idyll. By Edwin H. Lemare. 2s.—This delicate organ work by the famous player comprises three movements, viz., Serenade, Musette, and Solitude. It is altogether charming, and will be a welcome addition to an organist's repertoire.

Theme (Varied) in E. By William Faulkes. 1s. 6d.—A very effective organ piece, the Finale being very brilliant.

Three Studies. By F. E. Gladstone. 1s.—Very useful for teaching (organ) purposes.

Reverie Pathétique. By A. E. Godfrey. 1s.—A graceful and pleasing organ composition.

Romanza in D. By R. Bernard Elliott. 1s.—A tasteful melody for oboe stop with tremulant.

(1) *Zwei Töne, Tenore Ostinato*; (2) *Impromptu in A Major*; (3) *Short Fantasy in G*; (4) *Short Study in Canon.* By A. M. Goodhart.—Four organ pieces. Nos. 1, 2, and 3 are interesting pieces, No. 4 being useful for practice.

Six Lyric Pieces for Violin and Piano-forte. By Hans Sitt. No. 1, Cavatine; No. 2, Gondoliera; No. 3, Canzonetta; No. 4, Romanze; No. 5, Intermezzo; No. 6, Serenade.—All these are excellent pieces, and very suitable for players of average ability. No. 4 is the most difficult.

Love Divine, all Love Excelling.—Duet by J. Stainer.—This well-known duet from "The Daughter of Jairus" is here published separately and in two keys, viz., G and E flat.

Where lies the land to which the ship would go? Part-song for Male Voices (T.T.B.B.). By Roland Rogers.—A most effective part-song. Would make an excellent test piece in a competition.

Schuberl's Songs. Vol. IV. Edited by A. Randegger.—This volume contains fourteen songs, which should command a large sale.

Old English Organ Music: Larghetto, Allegretto and Fugue, by Dr. T. S. Dupuis. 2s.—Interesting as specimens of the old style of music; but we doubt if these pieces will appeal to the modern organist.

Procession to the Minster (Lohen-in), arranged for the organ, by A. Herbert Brewer. 1s.—Excellent arranged, and makes a good organ piece.

Album for Piano-forte and Stringed Instruments.—Nos. 24 (*March in G, Tours*) and 25 (*Bourrée in C, W. Macfarren*) are before us. The former is easy and has plenty of "go" in it to make it popular; the latter is also easy and can be strongly commended.

School Band Music.—Nos. 5, 6, 7, and 8 are fully equal to the earlier numbers. Each number contains two popular airs, admirably arranged for young players. This series should prove most useful in schools.

T. C. AND E. C. JACK, LONDON.

The Great Operas. Edited by J. Cuthbert Hadden.—We favourably noticed this series of useful booklets recently. Two new numbers are before us, viz., "Lohengrin" and "The Bohemian Girl." In very little space you get the pith and point of the opera and particulars of the composer's life.

BREITKOPF AND HÄRTEL, 54, GREAT MARLBOROUGH STREET, W.

Some Notes on Bach's Church Cantatas. By Ebenezer Prout.—This is the paper Dr. Prout read at the last annual meeting of the I.S.M. Such a subject by so eminent an authority is full of interest.

The Messiah; Bach's Passion according to St. Matthew; and Requiem (Berlioz). Book of Words and Analytical Notes by Hermann Kretschmar. 6d. each.—Carefully prepared, the notes being specially useful.

BANKS AND SON, YORK.

Let the Earth bring forth Grass, anthem, by Charles Darnton. 3d.—A broad and effective anthem that will suit many choirs at the harvest festival services. It contains solos for baritone and soprano or tenor.

W. REEVES, 83, CHARING CROSS ROAD, W.C.

Notes on Conductors and Conducting, by T. R. Croger. 1s.—We are not surprised that another edition of this very readable and useful book has been called for. The author has brought it up to date. There is much that can be read with profit and interest by every conductor.

J. M. DENT, 29, BEDFORD STREET, W.C.

God and Music. By J. Harrington Edwards.—A very readable and interesting book. The author claims that music helps the illumination and guidance heavenward of the soul of man, and is a fitting medium of communication between Deity and Humanity. Thoughtful readers will find much for reflection.

GEO. BELL, NEWPORT, MON.

Free Church Music. By H. F. Nicholls, A.R.C.O. 2d.—This little pamphlet of thirty-five pages contains five interesting and practical articles written originally for the *Free Church Chronicle*. The subjects treated are "The F.C. Organist," "The F.C. Choir," "The F.C. Congregation in Relation to Worship Music," "The F.C. Pulpit in Relation to the Psalmody," and the F.C. Sunday School and its Music." Mr. Nicholls writes very sensibly, and the distribution of this work amongst choirs and organists would do much good.

PLAYING THE PIANO.

HOLD fast to this iron-bound rule in studying everything: Do not hurry. Get everything clear, especially in Beethoven. The fingers will of themselves find the moment when they are ready to hasten the tempo with assurance. I would very much rather play Liszt's "Don Juan Fantasie" than the "Sonata

Appassionata." The former requires quite another sort of technique to the latter; and while you may muddle things a bit in the Fantasia without creating great harm, every false note in the Sonata is a blur.

Of all things, in playing Beethoven it is bad to make our contrasts violent; instead, we should preserve the sense of proportion. Let your crescendos and decrescendos be gradual; let the figures as they succeed each other be welded together, and not disjointed and fragmentary, as they will naturally be if you give way to sudden contrasts. Good taste again it is that should govern us.—Mark Hambourg, in *The World and His Wife*.

HINTS FOR THE CHOIRMASTER.

REMEMBER that eternal vigilance is the price of progress in choir work.

Be hopeful, energetic, enthusiastic.

And couple with that, eternal drill on first principles.

Don't imagine that because you have pointed out an error once to your choir you have conquered it. You will need to repeat that same thing a dozen or more times later on. Explain it, rub it in, pound it in.

Be sure you have thoroughly studied and digested a new anthem at home before giving it to your choir. Be able to sing every part, if necessary; be thoroughly imbued with the spirit of both words and music. Don't come to practice expecting to learn the anthem along with the rest.

As far as possible, vary your rehearsals from week to week. If you are in the habit of taking up hymns and old anthems first and new music later, just reverse the order sometimes. It will be a change, and give freshness to your work.

Occasionally sandwich in a ten-minute talk on some vital points of choir work. Not just a random talk, but prepare your matter thoroughly, and let it be full of helpful hints.

Remember that to be successful a choir leader must be an optimist.—*The Choir Leader*.

Accidentals.

It was a case of breach of promise. The defendant was allowed to say a word in his own behalf.

"Yes," he said, "I kissed her almost continually every evening I called at her house."

The lawyer for the plaintiff was pleased.

"Then you confess it?" he said.

"Yes, I do confess it; but I had to do it."

"You had to do it! What do you mean?"

"That was the only way I could keep her from singing."

The jury gave a verdict for the defendant without leaving their seats.

"Do you think that music is of any practical benefit?"

"Well," replied the cynic, "judging from the photographs of eminent violinists, it must keep the hair from falling out!"

THE concert was over, and the performers having had a grand reception by a large audience, were recounting some of their former experiences, some of which were rather high-coloured.

"I was singing a pretty song once," said one. "It

was called 'Row, Brothers, Row, the Stream Runs Fast'; and, when I was half-way through, the audience were bending backwards and forwards, and 'pulling' for all they were worth!"

"That's nothing, my dear fellow," said another vocalist. "Why, at my last concert I sang 'The Last Post,' and the whole house began to lick imaginary postage-stamps, and rushed out to the first pillar-box so as to be sure not to miss the last collection!"

SIR ARTHUR SULLIVAN used to tell from his own experience a story showing how awkward it may be to possess a "famous" name. "Are you Mr. Sullivan?" asked a rough-looking man as the composer alighted from the coach at a mining town in Colorado. The composer pleaded guilty. "Why, how much do you weigh?" asked the stranger. Sullivan thought this a curious method of testing the powers of a composer, but answered, "About 160 pounds." The man looked puzzled, saying, "And do you mean to say that at that weight you gave fits to John G. Blackmore down in Kansas city?" Then doubts began to arise. "Ain't you John L. Sullivan?" demanded the miner. "No, I'm Arthur Sullivan." Mingled relief and disappointment appeared on the man's face. "Wal, I'm sorry you ain't John L.," he said; "still, I'm glad to see you, anyway. Let's have a drink."

A WEALTHY lady gave a reception in honour of her daughter's birthday, for which music was furnished by a popular orchestra. The leader of this orchestra was a violinist who had won social as well as professional success, and the hostess evidently wished to display her knowledge of this fact. When the evening was half over, the butler approached the musicians, who were having a short rest, and in his loftiest manner said, referring to a paper in his hand:—

"The violin eats in the dining-room; the rest of the instruments in the pantry."

THE New York *Musical Courier* has been propounding some more conundrums for musicians. Here are a few choice specimens:—

Should a Gladstone bag or a plain portamento be used for summer trips?

What kind of suspension is it when a pupil suspends payment on lessons received?

When Ysaye goes fishing does he use a sympathetic string?

Do you lie on the solfa after practising?

When a boy, what was your favourite key, and did your father ever take it away from you for staying out too late?

How many bars are there in a drinking song?

To Correspondents.

W. A.—The earlier date is correct.

F. J. S.—It is copyright. You cannot make even one copy without risk.

T. T.—It is from Handel's *Solomon*.

ENQUIRER.—(1) F minor. (2) Three beats. (3) Yes. (4) Cannot trace it.

The following are thanked for their communications:—W. S. (Birmingham), T. F. (Sale), J. G. S. (Bacup), W. E. A. (Filey), T. M. (Cardiff), D. H. (Ashton).



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